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VERTICAL FILE

Exhibition::and::Private::Sale

☼ of::Paintings ☼

By C. R. Grant *

AT THE GALLERIES OF

EMM ROYES & BLAKESLEE.

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∴ Catalogue ∴



1

Coast of Normandy.

2

At Grez, France.

3

Kitty.

4

Bisham, on the Thames.

5

Summer, Bethlehem, New Hampshire.

6

Old Cottage, Great Marlow, England.

7

French Peasant Girl, Barbizon.

8

Spring.

9

Campton, New Hampshire.

10

"The Wish."

11

La Pensée.

12

Apple Blossoms.

13

A Puritan.

"Dreaming all night, and thinking all day, of the hedge-rows of England."

14

Jim — à study.

15

Wild Flowers.

16

The Echo.

17

Fading Light.

"Now comes still evening on, and twilight grey
Hath in her sober livery all things clad."

— MILTON, *Paradise Lost*.

18

York Harbor, Maine.

19

Gleaners, Grez, France.

20

Waiting.

21

Something to Read.

22

Bridge at Bisham, England.

23

Early Fruit.

24

Bethlehem, New Hampshire.

25

Ready for the Ride.

26

The Mother.

27

Autumn.

Loaned by Mrs. Rogers.

28

Portrait.

Loaned by Mr. A. S. Twombly.

29

By the Sea.

Loaned by Dr. R. R. Andrews.

30

Any Wentworth.

Owned by Mr. Emmons Hamlin.

31

Portrait.

Owned by Mr. George A. Newell.

32

A Puritan Maiden.

Loaned by Mr. F. G. Macomber.

33

Portrait.

Loaned by Mr. George Sawyer.

34

Portrait.

Loaned by Mr. Jonathan A. Lane.

35

Portrait.

Loaned by Mr. Jonathan A. Lane.

36

Portrait.



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C. R. Grant's Exhibition.

Mr. C. R. Grant has on exhibition at Noyes & Blakeslee's gallery a collection of nearly forty landscapes, figure pieces and portraits. It shows unmistakably the bent of Mr. Grant's faculty, for the figure pieces largely predominate, and of these there is one particular type that appears most frequently. Evidently he is most at home and happiest in that borderland between reality and pure imagination, in which the artist is at liberty to take figures, landscapes, sentiments, material facts, whatever he pleases, and give them the guise of his own fancy, and put into them whatever meaning he desires. The artist's title to genius is measured by the freedom of his imagination, in the use he makes of these motives, the idealization of which he is capable. In this respect Mr. Grant's pictures vary widely. A few of his pictures show a depth of sentiment and a freedom of imagination that place them far in advance of others in which there is more of the purely realistic and photographic, and hence less of art. He is particularly happy in the posing of his figures, expressing characteristics, sentiment, momentary feeling, by the position of the figure, the turn of the head, the arrested motion of the arm. The place of honor is occupied by an ideal figure, a young woman absorbed in pleasant reverie, who leans against the slender trunk of a young tree in the foreground of a pleasant landscape. A twilight scene, with two young women in the foreground, one of whom stands with her hand upon a fence and looks off in the distance, is particularly noticeable for its treatment of this figure and its exceptionally good twilight effect. Mr. Grant has an evident liking for the dim light of that hour, and is very successful in his use of it. The picture of a young woman who stands on the seashore, looking "across the harbor bar," is full of sentiment and pleasing grace. The profile of the girl's face is particularly beautiful. The foreground of this picture will be specially noted because of its pleasing tone. An ideal head, showing the front view of a woman's face framed in flowing hair, rising up among flowering branches, is striking and has some very strong qualities. As an instance of the artist's ability to convey a strong impression by means of the pose of the figure, may be particularly noted the figure of a young woman in a blue dress and a pink bonnet, who seems the personification of happy, care-free ease, an idea that is conveyed almost entirely by her attitude as she sits in her chair. The collection contains a few portraits which appear to be good characterizations. One or two pure landscapes show a virile brush in their execution. The landscape portion of the figure pieces strikes a pleasing medium in its subordination to the figures. The collection shows that Mr. Grant's range of expression is not a wide one, or, perhaps, he has not frittered his energies upon widely-differing subjects and methods, but within its compass his productions bear the mark of a lively fancy, still somewhat fettered by realism, but occasionally breaking away; a conception whose bent is toward idealization; a susceptibility to the intrinsically beautiful, and a specially marked feeling for the half tender, half sad, in sentiment.